



Norwegian Ministry
of Culture

Summary

Meld. St. 8 (2018–2019) Report to the Storting (white paper)

The Power of Culture

Cultural Policy for the Future



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Translation from Norwegian. For information only.

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Figure 1.1

This is a translation of part of Report to the Storting No. 8 (2018–2019), «Kulturens kraft. Kulturpolitikk for framtida» [The Power of Culture – Cultural Policy for the Future]. The original document contains 14 chapters. This translation consists of the introduction and chapters 2, 3 and 5.

1 Introduction and summary

Art and culture are expressions that build society, and cultural policy must be based on freedom of speech and tolerance. The cultural sector and civil society are prerequisites for an educated and enlightened public, and thus an investment in democracy. Culture must be free, based on personal involvement and voluntarism.

It is important to the government that people live free, independent lives. The government wants to help unleash and foster creativity in individuals and in the communities that are created at workplaces, in families and in voluntary organisations. A good society is built from the bottom up. The government seeks to empower individuals, families and local communities so that they can manage their everyday lives and shape their future. Opportunities for all citizens and freedom to live one's own life can only be secured through a fair and sustainable welfare society where a person's abilities and efforts count more than their background and origins.

A free society does not come into being on its own. We need functioning communities and shared values like due process, data protection, freedom of speech, trust, free media, a market economy, property rights and voluntary work. The government will defend these values and the institutions that form the pillars of our society. Cultural institutions are part of the basic infrastructure of our society.

Norway is facing a major economic transformation that will require innovative thinking in many fields in both the private and public sector.

Creativity drives innovation and can improve our international competitiveness. Cultural policy can foster learning and creativity.

The government believes that the cultural sector, voluntary work and the public sphere of the media are independent building blocks of society. They should be left to develop on their own terms without government intervention. The government must facilitate development and a multitude of private and public sources of funding. Safeguarding our cultural heritage is an important task.

The cultural sector must be relevant and represent the entire population, and give individuals the freedom and ability to express themselves. Norway must be a country in which all citizens can succeed, regardless of their background. Cultural policy must actively advance this and foster artistic quality and autonomy. Cultural activities in the public sphere should ensure a distribution of power.

There are threats to democracy, and internationally we see that freedom of speech, artistic freedom and the free position of cultural institutions are under pressure. Trust and confidence in democracy are on unstable ground. «Insularity» appears to be on the rise in several countries, which are directing their focus inwards. We also see the growth of digital echo chambers, and large global players increasingly making decisions that guide the choices we make as consumers and users of culture and the media. This is a trend that exerts pressure on the diversity of expressions and of cultural expressions. Democracy is on solid ground in Norway, but it has become more vulnerable here as well. We have to work actively to demonstrate the value of the basic elements of a democracy, like freedom of speech, tolerant communities and respect for individuals.

A rich and varied cultural sector is one of the prerequisites for freedom of speech and a functioning democracy. In a world in which the public sphere is becoming increasingly fragmented, art and culture can educate, shape and strengthen communities and the societal structure around us. Immigration is a source of new impulses and cultural exchange. Variation leads to new thinking, innovation and creativity. A bold and targeted cultural policy will serve as an effective tool for the promotion of positive developments in society.

Part I
Art and culture in an evolving society



Figure 2.1

2 The role of art and the cultural sector in society

2.1 The role of art in society

Art plays a key role in modern society. Art gives us a wide range of experiences. It can be a purely aesthetic experience, and it can foster reflection and set the public agenda. Art participates in the important discussions regarding ethical values in a complex present. By creating shared experiences, art strengthens communities in an increasingly fragmented public sphere. Such communities are a prerequisite for maintaining and developing all liberal democracies. Art plays a part in the story of who we are, and discusses who we should be. Artists play an important role in the public discourse. This is why it is important

Box 2.1 Artists and environmental engagement

Artists are committed to political, climate and environmental issues. Literature, film, festivals, exhibitions and stage productions bring life to everything ranging from conflicts in the Middle East, bee death and plastic pollution to the sound of cod, the consequences of oil production, and the link between climate change and social injustice.

Organisers and artists discuss climate policy and organise climate campaigns, including the Norwegian Writers' Climate Campaign and the Norwegian Artists' Climate Campaign before the 2015 climate change conference in Paris.

The topic at Arts Council Norway's 2018 annual conference was the role of art and culture in a world where the climate and the environment are changing. The topic was chosen as a result of the clear engagement with the topic reflected in the applications the Arts Council receives from artists.

that the cultural sector is independent so as to prevent public authorities from intervening in artistic choices.

Artists have been involved in and inspired by relevant topics of debate for a long time. Art is expressions that touch people in other ways than the media and politics, and artists can shed a different light on topics through their art. Art can reflect reality in ways that foster a shared understanding and bring us closer to the truth. At its best, art is able to give us insight that we cannot achieve otherwise.

2.2 The power of the cultural sector to build society

Freedom of speech is a basic prerequisite for democracy and human rights. It is therefore particularly salient to highlight freedom of speech among the human rights enshrined in the Norwegian Constitution. Art and cultural expressions are precisely such. The so-called «infrastructure requirement» in Article 100 paragraph 6 of the Norwegian Constitution currently provides a constitutional basis for the government's responsibility in the field of culture – see section 2.3 for further details.

Human rights arise from basic values – freedom, liberty and human dignity – which the state and the legal system must respect and protect out of consideration for each citizen. Art and culture provide a foundation for these pillars of society, as well as representing them. Furthermore, the cultural sector provides arenas in which the premises for society's values are chiselled out, challenged, developed and honed against other values and attitudes.

Freedom of speech arises from three principles in Article 100 of the Norwegian Constitution: the principle of truth, the principle of autonomy and the principle of democracy. The principle of truth means that the truth is best found by exchanging opinions, and altering one's perceptions through contact with other opinions. The principle of autonomy means that a certain level of competence is required in order to be able to function as an independent individual in an open society. Each citizen achieves this competence by meeting others, hearing their arguments and being challenged by alternative perspectives. The principle of democracy requires an open and critical

exchange of opinions which can provide greater insight and thereby better decisions; see the principle of truth.

Art and culture contribute to all of these processes. The following is stated in the Official Norwegian Report *Kulturutredningen 2014*:

«[...] cultural activities provide schooling in participation in the community of disagreement that is a prerequisite for a viable democracy. They help develop a competence in expressing oneself that covers each individual's preferred cultural expressions and forms of these and is also about dealing with new experiences and the tastes and expressions favoured by other groups and individuals. However, cultural policy must place a great emphasis on values like education, innovation, quality, criticism and diversity, in order for the cultural sector to function this way. A cultural sector that does not strive to achieve quality will not be able to fulfil other societal tasks either.»

The government concurs with this view.

Good artistic and cultural experiences are beneficial to individuals. They engage, move, provoke, entertain and shape us as people. Art and culture appeal to the imagination and the ability to understand relationships, and give us an understanding of aspects of life with which we were not previously familiar. Art may challenge, change conventions and move boundaries. At the same time, art and culture can provide room for peace and reflection, a place where we can find the necessary balance and a good rhythm to an everyday life that many people otherwise find to be characterised by haste and restlessness. Participation in cultural activities and conversations about these activities helps people develop competence in having an opinion of one's own and other people's tastes, and in expressing these opinions in the public arena.

Art and culture may create reflection and insight into values, society and what it means to be an individual in a society. Cultural heritage, in the form of tangible structures and intangible traditions, values and practices, also helps create an identity, insight, engagement and a sense of belonging. Our cultural heritage represents both our shared

history and great economic and cultural assets. By providing an insight into history, our cultural heritage can help us view our own time and understand ourselves better. Our cultural heritage represents our collective memory. At the same time, our cultural heritage is about what we leave for future generations, and what will help shape their cultural identity.

Language is the foremost bearer and communicator of culture, history and identity. Culture and language are inextricably linked. We use language verbally and in writing to express ourselves and in order to interact with others, and language allows us to experience and interpret the world around us. A rich and vibrant language is a prerequisite in order for us to be able to evolve as people, and in order for each person to be able to participate in society and the public discourse. Good, clear and accessible language allows good learning, broad involvement and democratic participation. Another prerequisite for democracy is that language keeps up with the rapid development of knowledge in society. The existence of terminology that provides a foundation for artistic and cultural communication makes the discourse more efficient and public, and democratises it.

Art and culture are able to unite people across opinions, interests and backgrounds. Art and culture thus foster trust, respect, belonging and unity among people and different groups of the population, despite divergent views and opinions. Bringing people together across social, political and cultural cleavages may have a positive impact on the creation of social groups and networks that strengthen unity and inclusion. When culture works this way, it can civilise people and prevent fragmentation. It can block extreme thinking, counter alienation and promote tolerance and understanding of other people.

A society revolves around certain shared values and stories that unite us and give people the sense of being part of a larger «we». In a society made up of people whose cultural backgrounds are increasingly diverse, these values are constantly evolving. Cultural participation entails becoming used to a wide range of opinions and forms of expression, also opinions one disagrees with or dislikes. The cultural sector thus prepares us to better handle tensions in society that challenge openness and tolerance, and helps strengthen the community

we need in order to build a democracy. Art and culture also contribute to international alliance building, as well as influence and competence sharing.

Art and culture can help minorities establish their own public arenas where they can develop their own collective identities. This may also give minorities a chance to be heard in the broader society and communicate with it. The art and cultural expressions of minorities represent voices and experiences that must be included if we are to demonstrate the entire breadth of our artistic and cultural sector.

The democratic impact of culture particularly lies in it being a channel for groups and individuals that search for an understanding of their own identity and history, and an arena for the openness and criticism that are essential in a democratic society. This makes cultural institutions and cultural policy instruments key parts of the societal infrastructure for freedom of speech and public debate, see section 2.3. This infrastructure makes it possible for art and culture to serve as a catalyst for new opinions, resulting in new policy and new visions of society, and consequently impacting on societal developments.

2.3 The need for a bold cultural policy

The so-called infrastructure requirement in Article 100 paragraph 6 of the Norwegian Constitution that was introduced in 2004 means that the state is under an obligation to actively establish and operate channels into the public sphere, so that individuals and groups have an actual opportunity to express themselves. The state's responsibilities have thus been expanded from passively refraining from intervening in freedom of speech to actively facilitating it. The infrastructure of the public discourse is made up of a number of different elements and covers much of the policy on culture, the media, education and research. Within what can be defined as «the field of culture», the infrastructure will consist of arenas, channels and instruments that make it possible to produce, build knowledge, and disseminate artistic and cultural expressions to the population. This infrastructure includes both physical and digital arenas and instruments.

Cultural policy is freedom of speech policy. At the individual level, culture is a channel and arena for the need for expression, development, belonging and identity for individuals. At the societal level, culture is an arena for criticism and discussion that builds communities, civilises people and allows development.

An active cultural policy is a prerequisite in order for art and culture to benefit as many people as possible, by ensuring that all people have actual access to culture, regardless of their background. Cultural policy work is an investment in education and democratic development which can help improve all citizens' chances of success in life, regardless of personal circumstances.

Being exposed to art and culture may increase people's interest in experiencing culture. Participating in the cultural sector and using cultural offerings more actively may create a positive spiral of a growing interest in culture. Cultural policy can foster a willingness among the public to take risks. This means stimulating broader use, by enticing people out of their cultural comfort zone and challenging them to experience an unknown quantity.

The voluntary cultural sector provides a gateway to the cultural sector for many people. Norway has a vital and vibrant voluntary cultural sector. A strong voluntary engagement with culture is a necessity for the professional cultural sector. The professional and voluntary cultural sectors interact closely, and the boundaries are blurred. This interaction must be facilitated, and good framework conditions are required for the voluntary cultural sector.

Norway has ratified several international conventions that establish responsibility for promoting a wide range of cultural expressions through an active cultural policy. These conventions establish Norway's rights and obligations in terms of maintaining and developing variation and a breadth of forms of expression as part of global cultural diversity. Norway has ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). The Convention stipulates that cultural activities, goods and services can have a dual dimension: they can form part of a commercial market while being important elements that hold values and identities. The states parties have a sovereign right to introduce the cul-

ture and media policy measures they consider appropriate in order to protect and foster a variety of cultural expressions. The Convention establishes the right of states parties to take culture into consideration when designing such measures. Another international convention that directly addresses culture, and which Norway has ratified is the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Its purpose is to safeguard, ensure respect for and to raise awareness of intangible cultural heritage.¹

Norway is also bound by the UN's Sustainable Development Goals 2015–2030, which is important in order to ensure an independent cultural sector and the safeguarding of cultural heritage.

The market alone is not enough to maintain a rich and varied cultural sector in a country with a relatively small population and in a linguistic area that is as small as Norway. Cultural policy is therefore necessary in order to provide a broader and more diverse cultural offering than the market can develop on its own, and ensure that art and culture that are considered relevant are created, preserved and communicated, and which challenge, engage and provide the public with rich experiences.

Cultural policy is also necessary in order to secure stable and diverse art production that is beneficial to society. It can help people seek out new arenas for art and culture and thus acquire a new understanding and knowledge of other views of reality and contexts in the society we live in.

Cultural policy also impacts on many other areas of policy and may considerably aid the achievement of objectives in policy on business, education, welfare, climate, integration, foreign affairs, defence, public health and crime prevention.

Culture helps promote learning, creativity and creative power in the transformation of the Norwegian economy and in business and labour. Cultural policy can thus play a positive role in the transformation of Norway.

¹ Language, performing arts, social practices, traditional craftsmanship, rituals, and knowledge and practices concerning nature are examples of intangible cultural heritage.



Figure 3.1

3 Developments in society and the cultural sector

3.1 Societal and socio-economic developments

Norway is well-equipped to face the future. Many people are professionally active, we have vast natural resources, a competent workforce and sound state finances. The Norwegian population generally has the resources, safety and ability to live free and independent lives.¹

Climate change is a challenge to political and social developments worldwide, and Norway is no exception. This is a trend which must be taken into consideration by all sectors when devising new policies.

Wealth is distributed more evenly here, and there is greater trust in the authorities than in most other countries. Small differences between the population means that many people share in the wealth, which means that trust is high, both among people and in the public authorities. A high level of trust gives individuals a sense of safety and community, and has resulted in a socially and politically stable society. Even though differences are relatively small in Norway, figures from Statistics Norway show that the differences between income levels have increased since 2009.

The employment rate in the Norwegian population is relatively high. High labour force participation is a cornerstone of Norwegian society. For many people, having a job and stable income allows personal development and participation in social arenas. There is a social cleavage in Norway today between people who are professionally active and those who are not. The fact that a considerable number of people do not participate in the labour market is a challenge for the individuals concerned and for society.

As we are entering a period of lower growth and lower public revenues, but where public expenditure remains high, more competence sharing and co-operation are required across societal sectors and pol-

¹ See Ministry of Finance (2017). Report to the Storting No. 29 (2016–2017) *Long-term Perspectives on the Norwegian Economy 2017*.

icy areas. New industries, business areas and sources of income must be developed, and more jobs must be created in the private sector. Steps must also be taken to facilitate a more inclusive working life and more social arenas and offerings for people who are not professionally active.

3.2 Population and democratic participation

Voter participation in Norway has declined, and fewer people are members of political parties. Voter participation is often considered an indicator of the strength of a democracy. However, it is also important to examine who the participants are. Low voter participation, combined with disparities in social backgrounds, can be interpreted as a weakening of the democratic form of governance. The Local Democracy Survey 2015 analysed the 2011, 2013 and 2015 elections. The Survey showed that a number of voters stand out socially and never vote at elections. When social groups never or rarely participate in elections, these groups may be underrepresented in the political system. However, democratic participation has remained stable for the past 25 years, as other forms of political engagement and democratic participation have increased. This means that people participate directly or indirectly in decision-making that impacts on them by engaging in organisations and the voluntary cultural sector, expressing themselves in different public channels, etc. There is reason to believe in a continuation of the tradition of broad political participation in Norway, but that participation is now taking place in other, more fluid arenas than in the past. Democratic participation makes it possible to influence and shape own surroundings, and thus experience co-determination and freedom of choice. Participating in democracy through organisations and associations also expands each individual's network, and is thus a source of social capital. It is nonetheless a prerequisite that organisations and associations manage to include groups that normally do not participate in elections or the political system. This is important to ensure that other forms of participation do not result in alienation and to make democracy more resilient.

Statistics Norway's population projections for 2018–2060 show that Norway is facing somewhat lower population growth in the years to come and demographic changes as a result of centralisation. The excess of births over deaths is declining, while immigration is on the rise.

2033 will be the first time that there are more elderly people in Norway than young people and children. The population group aged 70 or more will increase from 12 per cent in 2018 to 21 per cent in 2060, and we will see more than a tripling of people aged 80 or more. Ageing will be seen most clearly in rural areas. An older population means that a relatively small part of the population will be professionally active and pay tax, while the elderly also represent an important resource for society in general and the cultural sector in particular.

Greater ethnic and cultural diversity entails a meeting of different languages, cultures, traditions, religions, beliefs and values, and greater variation in ways of life and social relations within the population.

Our health is good for longer than before. However, even though four out of five people believe that their health is good, we are seeing an increase in mental health problems, particularly among young people. 16 per cent of the population are lonely; and loneliness has a greater effect on the young and the old than others. More young people do not make friends at school or in their local community, and feel excluded. Many elderly people feel lonely because they no longer have a workplace to go to or because they have lost the person they shared their life with (Statistics Norway, 2017).

3.3 Technological developments

Technology develops even faster today than before. This creates new opportunities, as well as new ethical dilemmas.

A key descriptor of the technological developments is upheaval, which means that we must expect the unexpected. We are surrounded by an increasingly extensive and complex technological infrastructure, and we are unable to foresee how it will develop. The only thing

that is certain is that technology will develop very rapidly, and that we will see great changes in technology and user habits also in the future.

Digital technology and automation may challenge the business sector, the labour market and society, in the same way as with major technological and social upheavals in the past, and challenge established systems and structures. For example, a new Directive on Copyright in the Digital Single Market is being dealt with in the EU system (see section 8.1), partly as a result of technological developments and new framework conditions.

The Norwegian population has come far in adopting digital solutions, and there is a fairly good digital infrastructure in this country. Norway thus has a good foundation on which to exploit the opportunities afforded by new technology, but calls for every sector of society to be willing and able to renew itself and change.

3.4 Value creation and innovation

Our future welfare depends on us managing to develop new industries, business areas and revenue streams. This requires transformation in many fields, both in the private and public sectors. Creativity drives innovation and may increase our international competitiveness. InFuture (2018) points out that there is correlation between cultural participation in one country and how highly the country scores on innovation. Figure 3.2 shows this correlation, based on the European Innovation Scoreboard 2017 and the index of cultural practice in the 2013 Eurobarometer. Norwegian data are not included.

The government's Productivity Commission has submitted a proposal to increase productivity and the ability of the Norwegian economy to grow. The Commission writes that an important platform for restructuring, in the form of new jobs and new markets, is the development of new and improved products and processes. A new idea or invention does not become an innovation that generates added value and productivity growth until it has been put to practical use and creates value. Digitalisation and automation may increase value creation and employment in new sectors, and at the same time create new jobs.

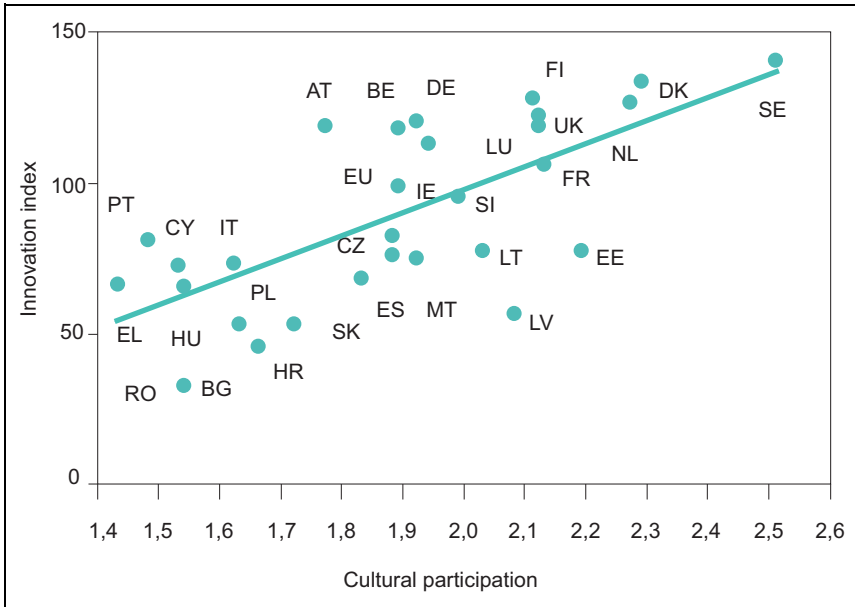


Figure 3.2 Cultural participation and innovation

Source: inFuture analysis, European Innovation Scoreboard 2017 database, index of cultural practice

Globalisation and digitalisation may provide easier access to new markets, as well as stronger competition in the home market.

In several countries, investment in intangible assets, i.e. different forms of company-specific knowledge capital, is more important to value creation than traditional investment in physical capital. There is a lower level of such investment in Norway than in most other OECD countries.

A handbook on cultural awareness written by a working group of EU member states highlights the role of culture in fostering cognitive skills, learning and innovation (EU, 2016). A study devised by the CASE programme of strategic research in the UK² shows, among others, an increase in children’s cognitive skills as a result of participation in structured artistic activities.

Despite fairly good overall productivity, the innovativeness of Norwegian businesses are at mid-level seen from an international perspective. The EU's Innovation Union Scoreboard is the main source of such rankings. In 2014, Norway ranked 17th among 34 EU and EFTA countries on an overall indicator of innovation performance and the conditions for innovation. Norway is in the group of moderate innovators, while Sweden is the innovation leader, followed by Denmark, Germany and Finland.

3.5 Media and the public discourse

Much of the interaction between people, the public discourse and cultural participation is moving from physical to digital arenas. We have constant access to a global repertoire of information and cultural expressions. We can find new communities within topics that engage us, but we are no longer linked as closely as before by concurrent shared experiences. We spend less time on social and physical interaction, but still need to meet each other face to face. Digitalisation increases the need for new content for physical meeting places, and it will be necessary to take an innovative approach to future meeting places that support or create unity.

We tend to seek out and believe information we already agree with. Digitalisation reinforces such confirmation-seeking tendencies. Search engines and media content are increasingly controlled by algorithms designed to reinforce these tendencies. Content is filtered and guided by preferences and past use, leaving us less exposed to other perspectives and opinions. However, the algorithms can also be used in other ways. One example is how national broadcaster NRK uses algorithms to guide viewers. Algorithms have replaced transmission schedules in many cases, as the public watch TV less linearly than before. After finishing a programme in the streaming service, viewers receive algorithm-driven advice about other programmes they may

² The Culture and Sport Evidence Programme (CASE) is a programme of strategic research led by the Department of Culture, Media and Sports, in cooperation with Arts Council England, English Heritage, the museums and Sport England.

like. In line with its mission as a public broadcaster, the algorithms developed by NRK not only suggest other similar programmes, but also challenge the viewer, and make more unexpected suggestions.

Our image of the world is greatly shaped by the media, and many people are involved in sharing information. There has never been greater access to information, but not all information is correct or credible. There can be factual errors, mudslinging, fraud or politically-motivated disinformation. The recipient is responsible for assessing the quality, relevance and truth of the information. A survey by the Norwegian Media Authority on fake news shows that half of the adult population of Norway watch news at least once a week that they do not perceive to be completely truthful. Forty-five percent watch news that they believe has been fabricated or is deliberately untruthful at least once a week.

In order to use the media safely and wisely, it is necessary to both understand and assess content. The current situation makes greater demands on media competence and source criticism. Media competence is a matter of knowing how the media works and of the recipient's ability to assess quality, relevance and truth in information. It is also very important that as many people as possible are able to communicate and participate in the public discourse in a way that promotes understanding between people. This means that the population must be willing and able to understand a variety of expressions and how different recipients will understand and experience them.

At present the entire public is experiencing a range of critical changes. This is not least due to digitalisation and the opportunities it affords and its consequences, in that players understand and adapt to the situation in different ways. Everyday life and the public discourse are being changed in many fundamental ways as a result of the opportunities offered by digital information and expressions. A well-developed, vibrant democracy depends on an enlightened public opinion and open and free exchange of opinions. Perceptions must be judged against each other. In order to prevent concentration and abuse of power, the power of definition must be shared by several actors. Art, culture and language play an important role in free discourse, and the development and sharing of new thoughts and ideas. This role will

become increasingly important and relevant in the future we envision, with an increasing use of digital technology.

3.6 Developments of particular relevance to the cultural sector

The general developments in society naturally impact also on the cultural sector. They change the framework conditions and challenge both established structures and legislation, as well as the players in the sector and the rest of the population. As developments are proceeding at a faster pace and the pressure to change is increasing, there is also a greater need to understand the drivers of development, and how they may affect us in the future. It is important to understand which drivers will have the greatest impact on the cultural sector, and which ones the future national cultural policy will need to take into account.

All participants that attended a meeting in order to give input to this report were asked to answer the following question: Where do we want the Norwegian cultural sector to be in 20 years? What are the opportunities and what are the challenges? The Ministry of Culture has gained a good understanding of the cultural sector's own assessments and perspectives based on these meetings and written input to the work with the report.

The cultural sector wants the present report to highlight the importance of art and culture, both in themselves and in order to achieve objectives in other social arenas. Many people pointed out that politicians in every part of the public administration must make culture an important policy area. Others clearly expressed hope that public funding of art and culture will remain strong, despite a tighter public economy. Several people highlighted the way in which technological developments impact on the cultural sector and established business and funding models.

Many placed emphasis on the changes in the composition of the population and the demography, especially how the cultural sector can better mirror the diversity of the current population. The need for

physical meeting places in a digital era was highlighted both verbally and in writing.

Many people also pointed to the need for a more knowledge-based cultural sector, stating that they want cultural policy to facilitate mobility, networks and cross-border cooperation.

The Ministry of Culture also commissioned a future analysis and involved the cultural sector throughout the country. Some of the main findings of the analysis follow.

The role of culture in society will increase. Society is transitioning from generally being one large community to many small ones. People meet face to face less than before, and the proportion of young people who go out with their friends is declining. Less physical interaction intensifies the trend towards small communities and digital echo chambers.

Norwegian businesses and the labour market are also in the early stages of a major transformation, partly driven by technological developments. Learning and creativity will become increasingly important for this transformation to succeed, and the cultural sector can play a positive role here.

The public's use of culture is changing, and funding is expected to become even more strained. The attitudes of the population towards publicly funded culture depend on whether they use culture or not. While one in four users of culture is negative or neutral towards publicly funded culture, almost half of non-users share this view.

The Norwegian language and culture are facing greater competition from international players. Platform companies like Google, Facebook, Amazon, Netflix and Spotify are becoming increasingly powerful.

There is a variety of reasons why members of the public become motivated to consume culture, and the public's cultural activities are taking new forms.

Part II
Cultural policy for the future.
Objectives and priority areas



Figure 5.1

5 Cultural policy for the future

The government will apply these objectives to national cultural policy in the future.

Box 5.1 National cultural policy objectives

Societal objectives

A vibrant democracy where all citizens are free to express themselves, and where diversity, creative power and creativity are highly valued. An inclusive society where art and culture of the highest quality inspire, unite us and teach us about ourselves and our surroundings.

General cultural policy objectives

A free and independent cultural sector that

- produces artistic and cultural expressions of the highest quality
- fosters education and critical reflection
- protects and disseminates cultural heritage
- creates and disseminates a cultural offering that is viewed as relevant, and which represents the population
- is available to everyone and encourages each person to experience and participate in cultural activities
- provides meeting places and builds communities
- transforms itself and shows an ability to transform
- has an international impact and fosters intercultural understanding
- strengthens the Norwegian language, the Sami languages, the national minority languages, and the Norwegian sign language as fundamental bearers of culture

The general cultural policy objectives will be described in greater detail in sections 5.1 to 5.10.

5.1 A free and independent cultural sector

The cultural sector, the voluntary sector and the public media are independent pillars of society, and they must be as free as possible to develop on their own terms without public oversight. The government must facilitate development and a multitude of private and public sources of funding.

This report is based on a broad understanding of the concept «cultural sector», which covers the entire public and private cultural sector – from production, practice and the voluntary cultural sector to communication, safeguarding and research.

The arm's length principle has been called the foundation of cultural policy and basically refers to the view that art must be free. The arm's length principle thus represents the ideal of artistic freedom. The principle is linked to democratic states' need to prevent the state as a source of power from exerting pressure, censoring or distributing resources to artists based on bias. The principle also guarantees freedom of speech and a diversity of cultural expressions. The arm's length principle is not only about keeping a necessary distance from political interests. It is also a matter of ensuring that organised interests do not influence the exercise of free artistic and cultural discretion.

Art may present alternative perspectives and ways of thinking – its gaze is different and it can challenge that which is ingrained. The cultural sector must be given the chance to develop on its own terms, based on people's local engagement and joy of creation. This is why it is necessary to safeguard the artistic and professional freedom of the players in the cultural sector.

At the same time, the arm's length principle must be balanced against other legitimate concerns, for example the consideration that artistic and cultural offerings must reach as many people as possible. General political guidelines are being formulated for cultural enterprises that receive public funding, regardless of whether it is a matter

of them working to reach different parts of the public or meeting quality objectives. This highlights how art and culture have a real impact on society. It is important to have an enduring discussion of principles regarding the tensions between artistic and cultural freedom and other legitimate political objectives. The debate will be particularly relevant to the cultural institutions that are directly subordinate to politically-governed bodies, like government agencies or ministries, county administrations and municipalities.

The distribution of power in the cultural sector, in terms of geography, funding and organisation, is a prerequisite for people's freedom and independence and for their ability to speak up and be heard.

5.2 Objective: Artistic and cultural expressions of the highest quality

The Norwegian cultural sector is diverse, and characterised by extensive activity and vitality. The quality of the work of many artists and cultural players in Norway is very high, and they are greatly esteemed in their fields nationally and internationally. The Ministry is ambitious on behalf of the Norwegian artistic and cultural sector, and wants to create conditions that allow individual artists and cultural institutions to continue improving the quality of their work.

Excellence at the international level is nonetheless not the only reason why quality is an objective in cultural policy, and why the cultural sector must constantly strive to achieve higher quality. The extent to which art and culture become valuable for individuals and the community fully depends on the quality of that which is created and presented. This is why it is not enough for cultural policy to ensure that there are creative communities and institutions in different parts of the cultural arena. The writing and publication of books does not guarantee the creation of good literature that offers insight and reflection. Film production in itself does not guarantee great film experiences. The quality of the work determines the value of art in society, and the role it will play in societal development. Quality is not a fixed variable that is agreed on by all parties, and it is often more meaningful to talk about aspects that are weighted differently, depend-

ing on the context. In order for art and culture to play an important role in societal development in the future, one of the cultural policy objectives must be to strive for quality in all senses. Cultural policy must provide a frame for this consideration to be safeguarded in the best way possible.

Quality should and will always be subject to discussions regarding the context, purpose and relevance. Art and culture can only be assessed qualitatively on the basis of the eternal discussions regarding different perceptions of quality and the constant tensions between such. Different perceptions of quality are established and shaped in the critical debate regarding various artistic and cultural expression and perspectives. Conversations regarding quality, relevance and topicality in the cultural sector must therefore be facilitated and encouraged. Such conversations are contingent on the public encountering strong artistic and cultural communities. Qualified art criticism also plays an important role in the development of quality.

5.3 Objective: Education and critical reflection

A democratic society with an open and enlightened public discourse is based on people having knowledge about and an understanding of the society they are part of. Today's information society makes great demands on people, asking them to develop critical reasoning and expand their horizon of understanding in order to be able to evaluate sources, examine what is true and false, and make independent decisions.

Access to and use of artistic and cultural expressions can help us handle different types of information and perceive contexts. Cultural activities provide schooling in the civic participation that is a prerequisite for a viable democracy. They help us develop both competence to communicate within the cultural expressions we prefer and a willingness and ability to face new experiences and the tastes and expressions favoured by other groups and individuals.

The cultural sector must guide people, foster critical thinking and learning, and strive for quality and knowledge in the totality of information and cultural content. For example, cultural institutions like

archives, libraries and museums may promote trust, authenticity and relevance. Players in the cultural sector may be a positive force, a counterweight to the fragmentation of the public discourse, and help release the potential of technology to make cultural offerings available to more people. The cultural sector thus plays a critical role in bringing together people of different backgrounds and opinions in a common public sphere, where opinions are encountered and exchanged across conflicting interests. The cultural sector must engage people and facilitate an exchange of opinions and a diversity of expressions. The ability and desire to read is a key to education and reflection. Reading offers insight and perspective. Reading improves sensitivity and comprehension skills.

5.4 Objective: Safeguard and disseminate cultural heritage

Tangible and intangible testimonies of the past provide a frame of reference for people and societies today. It is easier to explain and understand the present when we can document, disseminate and learn how society and culture have developed. Knowledge about the past provides a clearer view of the future. Archival institutions, libraries and museums are cultural heritage institutions that collect and preserve cultural heritage material, make it available and disseminate it. Their collections include published and unpublished documents, like letters, agreements, records, books, journals, photographs, moving images and audio recordings, as well as objects and buildings. The collections document events and acts, they are sources used in research and knowledge development, and sources for understanding local and national cultures, histories and identities. This shows that there is a need for proper collection management, where expert maintenance and the right physical conditions prevent artefacts from deteriorating and disintegrating. Tangible and intangible cultural heritage as well as language constitute our collective social memory.

It is important to safeguard our diverse cultural heritage, awaken an interest in and disseminate knowledge about this heritage among people and make it available to future generations. Both intangible and tangible cultural heritage are a source of identity and knowledge

that stem from history, and make up a considerable part of the foundation for social development. Traditions and objects are vulnerable sources that must be protected and preserved. Access to documentable information and authentic artefacts impacts on each person's education, the public discourse and the understanding of culture and society. From the perspective of global cultural diversity, it is clear that the public authorities are responsible for maintaining and developing Norway's shared cultural heritage as part of the global cultural diversity.

In an age in which economics, politics, culture and the public discourse are globalised, we also see a growing interest in the local and the national. Many people look to their roots, whether it is a matter of examining one's own family tree or the community's local, regional or national history. It is increasingly important to make our cultural heritage available and disseminate it. Both documentation and preservation through use will be important in this work. Libraries, archives and museums will play a particularly important part here. Several organisations are also working to document and maintain a living intangible cultural heritage. The knowledge is put into practice and carried on through creative forms of expression like craftsmanship, music, dance, food traditions, rituals and oral stories. At the national level, Arts Council Norway is responsible for implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The intangible cultural heritage of indigenous peoples and national minorities in Norway is a priority area in this work.

Digital technology can be used to disseminate cultural heritage and make it available to more people and provide a better basis on which to understand society and how today's society has evolved. In addition, it gives everyone the opportunity to investigate for themselves the veracity of the accounts of culture and identity presented. Access to history and cultural heritage is a democratic right. Everyone must therefore have easy access to shared cultural heritage, and as much cultural heritage material as possible must be preserved and made publicly available for the future.

5.5 Objective: Relevance and representation

The concept of diversity covers dimensions like social and cultural background, gender, functional ability, religion, sexual orientation and age. In order to engage broader sections of the population, there must be representation in every part of the cultural sector, as well as a relevant high-quality cultural offering. Conditions must be created to facilitate diversity of creativity, content and users by ensuring that a range of different voices are able to express themselves. This may result in higher quality, diverse content, and provide cultural offerings for all parts of the public.

There is a need for diversity of cultural expressions, including stories and artistic expressions, with varied topics and genres. Demographic variation among the public and cultural actors at the professional and amateur level is important. The cultural sector must help create and maintain an open and diverse public sphere, and give individuals and groups the opportunity to participate in this public sphere.

The desire to secure local, regional and national culture does not conflict with the desire to participate in the global exchange of culture. Local and national artistic and cultural expressions are part of a global context, and such relationships make valuable contributions to the development of the Norwegian cultural sector and society.

A nation must preserve its cultural heritage, not as a constant and homogeneous given, but as something that constantly evolves, as society and the population change. This requires constant work, and is a dynamic process that entails constant expansion of the diversity of cultural expressions.

Everyone should be able to exercise and expand their own cultural expressions and participate in and influence the cultural life. People migrate and bring with them their stories, traditions and values. Succeeding at social inclusion will be critical in the time to come. Independently of why people move to or within Norway, the objective must be for everyone to feel at home in society. The cultural sector plays a key role here because culture is a matter of identity, and because culture is an arena for shared experiences.

5.6 Objective: Access and participation

Art and culture must give as many people as possible the opportunity to participate and realise themselves. All citizens must have the opportunity to participate in cultural activities and experience, for example, dance, music, literature, theatre, films and series, visual art, literature and computer games. Everyone must also have easy access to cultural heritage.

In order to realise the vision that everyone has the right to culture, artistic and cultural expressions must be disseminated to more people, and people must be able to participate in art and culture in new ways. Culture must be available to all, regardless of their social and cultural background, age, gender and functional ability. This does not mean that all types of groups must consume all types of cultural offerings, but everyone must have an equitable cultural offering.

In order to prevent people from becoming culturally alienated, steps must be taken to get people to seek out art and culture. The cultural sector must adopt new methods in order to realise the untapped potential for the use of culture and cultural participation within the population. One way is to exploit technology in order to spread art and culture in new ways. Another is to build bridges between analogue and digital cultural expressions. The consumption of digital cultural expressions may thus result in an increased overall cultural consumption.

It will be important for the cultural sector to stimulate increased interest and participation in culture in the future. The role of the cultural sector will be to devise strategies to increase its activities and use of culture. This will partly be a matter of focussing on own activity and public-oriented activities, and partly on measures to include groups that otherwise do not avail themselves of the offerings.

The Cultural Rucksack is an example of a good arena for training people in the use of culture, and supporting reflection and identity-building. Another example is the voluntary cultural sector, which fosters participation and own activity.

Children and young people are an important target group, both as a public and as active participants, and they are tomorrow's audi-

ences, producers and artists. Children and young people have the right to participate in the artistic and cultural sector, and must experience and create culture on their own terms. They must meet the best that the artistic and cultural sector has to offer, they must have access to art and culture that they find relevant, and which offers them basic cultural references, learning and joy.

Young people must have the opportunity to create their own voluntary activities and organise their own youth culture. Children and young people must be given stronger ownership of the cultural commons.

5.7 Objective: Meeting places and communities

The cultural sector must foster encounters between people by developing and reinforcing cultural arenas as arenas for inclusion. Conditions must be created to facilitate experiences that create shared references and build strong communities.

In order to support or create social cohesion, a different approach must be taken towards future meeting places. The potential of the existing physical infrastructure in the cultural sector must be exploited, partly by creating physical arenas and meeting places that are inclusive and allow for diversity and democratic participation. Cultural arenas are not only large cultural buildings, but rehearsal rooms, studios, production facilities, dance studios, public libraries, museums, stages of different sizes, culture schools, schools, youth clubs, community centres, churches, and much more. A good physical infrastructure for practising and disseminating art and culture is needed, and it must be fit for purpose in terms of size, acoustics and access.

Technological developments have resulted in the creation of different digital meeting places and channels for expression and exchange of opinions. Physical meeting places are still important in order to build good local communities. Digitalisation may reinforce the need for relevant arenas for participation and fill the physical meeting places with content. One example is gamers, who may also need places to meet each other physically.

5.8 Objective: Renewal and transformation

The cultural sector must foster innovation and artistic risk, and exploit the opportunities that follow from technological development. Innovation and creativity in the field of culture is about artistic innovation and, for example, testing new business models and forms of distribution.

Art and other cultural expressions must constantly develop to be relevant to people and thus enhance their existence. It is important to support artistic communities that dare to experiment and implement new technologies in art.

People who use their artistic abilities solve complex problems more easily than others, and those who experience art at a young age are more innovative in other contexts later on in life. The exchange of knowledge between artists and technologists may improve the general innovativeness in society, where digitalised material serves as «innovation raw materials» which can be used to develop new business ideas and concepts.

To provide for policy development and public service delivery, also in arts and cultural institutions, research and knowledge development must be facilitated. Research and knowledge production are intrinsically beneficial and a prerequisite to achieve cultural policy objectives. There is a need for development of knowledge and innovation in the sectors (see the Research Council of Norway's Strategy for innovation in the public sector¹).

5.9 Objective: International impact and intercultural understanding

Globalisation, digitalisation and increased mobility mean that artistic and cultural expressions are not restricted by national boundaries in the same way as in the past. Art is consumed and produced inde-

¹ Research Council of Norway (2018). *Innovasjon i offentlig sektor. Forskningsrådets strategi 2018–2023 [Innovation in the public sector: Research Council of Norway strategy 2018–2023]*

pendently of national borders, and artists are part of a large cross-border community. The more art is disseminated, the more it can offer rich experiences and societal development. Art and culture can bring people closer to each other and help enhance international relations.

Internationalisation in the field of art and culture has several purposes. Artistic and cultural exchange entails greater competence and may thus professionalise the Norwegian cultural sector and make it more relevant, and result in learning and improved quality. Internationalisation may also boost international trade, lead to economic growth, strengthen cultural exchange and creative industries. It can also build Norway's reputation internationally, make Norway more visible abroad and help disseminate Norwegian interests and values. The cultural sector can also be an inclusive arena where cultural expressions are developed in conjunction with external impulses.

Mobility, networks and cooperation beyond Norway's borders must still be facilitated in the field of art and culture. Large institutions, organisations and bodies with a national mandate have a special responsibility for international cultural exchange. We need to maintain a high level of ambition, in terms of presenting the best of Norway's art and culture abroad, both to improve the cultural sector's position in the international market and to facilitate international cultural cooperation. This builds self-confidence, expands networks and, finally, imbues art with greater value.

Increased export of art and culture from Norway must be facilitated, partly in order to generate revenues that are fed back to Norwegian culture and art production. Export of art and culture and international cultural cooperation include all cultural expressions and types of cultural actors. It is important to promote new voices and as well as protecting established ones.

It is also necessary for artistic and cultural expressions from other countries to reach the cultural sector and the public in Norway, to expand on the offering, give the public richer experiences, and to challenge and inspire Norwegian artists and cultural players.

5.10 Objective: Language as a bearer of culture

All languages disseminate, express and carry culture, history and identity. Norwegian society has always been multilingual, in the form of Sami, national minority languages, Norwegian sign language, a wide variety of dialects and new minority languages. Having two Norwegian written cultures, Norwegian bokmål and Norwegian nynorsk, is also an asset.

Multilingualism has become a more pervasive aspect of Norwegian society during the past few years, particularly at the level of the individual. Norway is responsible for safeguarding and reinforcing the Sami languages and the national minority languages. All citizens have an indisputable right to cultivate and use their native language, regardless of their linguistic background. It is a matter of contributing to linguistic diversity in the world and preserving the linguistic cultural heritage in our country. Multilingual competence is a cognitive advantage for individuals, and results in well-educated, culturally competent citizens.

In today's multicultural and multilingual Norway, a distinction must occasionally be made between the national language and people's native languages. The national language is the language our laws are written in.

The general objective of Norwegian language policy is to secure the position of Norwegian as a proper language, one that Norwegian society is built on. This means that we must be able to use Norwegian in all social arenas and in all contexts. As a nation, it is our obligation to preserve the Norwegian language. Norwegian is the main language of Norway, and everyone who lives in Norway will need to use it in at least one setting. Language thus constitutes a shared arena for democracy and a prerequisite for participation. Mastery of Norwegian is necessary in order to function in society.

Like most other national languages, Norwegian is under considerable pressure in many social arenas. English is part of the everyday lives of most young people, a trend that is partly reinforced by the technological developments and new digital culture and media habits. Children as young as three years old encounter a varied English-lan-

guage offering when they watch video clips on the Internet, play games, etc. In the higher education sector and in working life, we see that English is increasingly being used as the language of instruction and work. We must not take the Norwegian language for granted. There is no multilingualism if one of the world's largest languages displaces a small language. As language carries culture, several Norwegian cultural expressions will suffer if the Norwegian language deteriorates.

There is a need for a rich and easily accessible Norwegian-language culture and media offering with good linguistic role models, so that Norwegian-language offerings are chosen above the English-language ones. It is important to encourage broad production and use of literature, music and audiovisual products, etc. in Norwegian. This helps increase the sum of cultural and media content in Norwegian and creates conditions for high-quality Norwegian-language cultural content. Our written cultural heritage is managed by institutions like the National Library of Norway, the National Archives and the Language Council of Norway.

The linguistic aspect of cultural policy strengthens the argument that culture is a key component of a society's infrastructure. This is why the linguistic dimension is not only part of the cultural policy. In Norway, language policy is cross-sectoral in order to ensure that Norwegian is a proper language, one that society is built on. This means that each ministry must consider language policy when devising and executing their own sectoral policies. Working towards a public sphere whose common language is Norwegian allows broad engagement and involvement.

Norwegian is a vital language that is not at risk. Nonetheless, the loss of domains experienced by the Norwegian language is well documented. There has been a pronounced transition to the use of English in dissemination, teaching and research in societal structures that are characterised by internationalisation, for example the higher education sector. When a language loses function or prestige, this is the first step towards a possible change of language from Norwegian to English in certain sectors. Both Norwegian bokmål and Norwegian

nynorsk are under pressure from English. Norwegian nynorsk is also under pressure from Norwegian bokmål in different ways.

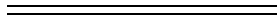
There is a need for a general, active language policy that balances the power structures between different linguistic hegemonies. To some extent, an overall strategy can cover all languages on a general level. In other contexts, it is important to have measures that address each language.

Norway has special responsibility for the Sami languages. Sami is protected in the Norwegian Constitution and the Sami Act, but even though the formal status of the Sami languages has been established, in reality they are at risk. The European Charter for Regional or Minority Languages declares that safeguarding historical regional and minority languages in Europe helps maintain and expand cultural wealth and traditions in Europe. In addition to Sami, Norway is responsible for the national minority languages Kven, Romany and Norwegian Traveller.

Kven is an important part of our shared cultural heritage. The language is currently in a critical state, and more measures to protect it are required. The government has presented the *Målrettet plan for kvensk 2017–2021* [Goal-oriented plan for Kven 2017–2021]. Its purpose is to ensure that Kven remains a living language.

Norwegian sign language is a proper language. It is a genuine Norwegian language, an important bearer of culture, and part of the cultural diversity of this country. Without access to sign language, many sign language users would have no way of participating actively in society, the cultural sector, and many common arenas of life.

Safeguarding and strengthening the national minority languages and Norwegian sign language is part of the general language policy.



Published by:
Norwegian Ministry of Culture

All illustrations: Jenny Jordahl
Print: 07 Media AS
03/2019 – Impression 500

